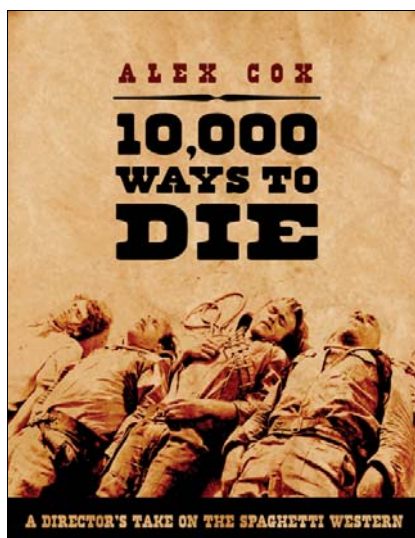


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10,000 WAYS TO DIE

A DIRECTOR'S TAKE ON THE SPAGHETTI WESTERN

ALEX COX

NEW TITLE

SALES POINTS:

- Alex Cox is a much-loved and high-profile figure in the world of British filmmaking and will generate significant media coverage
- Publication will coincide with Alex Cox curating a season of Spaghetti Westerns at the NFT in London in June '09 (tbc) and the National Media Museum in Bradford
- Completely new chronological history of the Spaghetti Western, beginning with Corbucci's *Red Pastures*, as seen through the eyes of a fine director

MARKETING:

- National broadsheet media coverage
- Promoted through the specialist press, with interviews and editorial material
- Alex Cox will be actively promoting his new work

DESCRIPTION:

'40 years ago as a graduate student I wrote a book about Spaghetti Westerns, called 10,000 Ways to Die. It's an embarrassing tome when I look at it now: full of half-assed semiotics and other attenuated academic nonsense. In the intervening period I have had the interesting experience of being a film director. So now, when I watch these films, I'm looking at them from a different perspective. A professional perspective, maybe... I'm thinking about what the filmmakers intended, how they did that shot, how the director felt when his film was recut by the studio, and he was creatively and financially screwed. 10,000 Ways to Die is an entirely new book about an under-studied subject, the Spaghetti Western, from a director's POV. Not only have these films stood the test of time; some of them are very high art.'

- Alex Cox

BIOGRAPHY:



Maverick British filmmaker Alex Cox is responsible for directing a host of acclaimed films from *Sleep Is for Sissies*, *Repo Man*, *Sid & Nancy*, *Straight to Hell*, *Walker* and *Highway Patrolman* to *Death and the Compass*, *Revenger's Tragedy* and *Searchers 2.0*. From 1987 to 1994, he presented the acclaimed BBC TV series 'Moviedrome', bringing unknown or forgotten films to new audiences. He's also the author of *X Films: True Confessions of a Radical Filmmaker*, and has written on the subject of film for publications including *Sight and Sound*, *The Guardian*, *The Independent* and *Film Comment*.